



Evening Concert Series

2013–2014 Season

Helen M. Hosmer Hall

Wednesday, April 16, 7:30 PM

The Crane Concert Band

Patricia Cornett, conductor

Whirr, Whirr, Whirr (2002)

Ralph Hultgren
(b. 1953)

Dusk (2004, rev. 2008)

Steven Bryant
(b. 1972)

Spoon River (1929)

Percy Aldridge Grainger
(1882–1961)
Arr. by Glenn Cliffe Bainum

English Folk Song Suite (1924)

March—*Seventeen Come Sunday*

Intermezzo—*My Bonny Boy*

March—*Folk Songs from Somerset*

Ralph Vaughan Williams
(1872–1958)

Intermission

Valdres (1904)

Johannes Hanssen
(1874–1967)
Arr. by Glenn Cliffe Bainum

Elegy (1972)

John Barnes Chance
(1932–1972)

Aurora Awakes (2009)

John Mackey
(b. 1973)

PROGRAM NOTES

Whirr, Whirr, Whirr

Ralph Hultgren

Ralph Hultgren was born in Box Hill, Victoria, Australia. In addition to composing, he also teaches, conducts, and performs as a professional trumpet player. His priorities include a more musical repertoire for Australia's young bands and orchestras and more general acceptance of the wind orchestra concept. Hultgren has performed with the Central Band of the Royal Australian Air Force, the Melbourne Symphony Orchestra, the Australian Brass Choir, and has worked as a freelance musician for the theatre, opera, cabaret, and recording studios. He has twice been a recipient of the coveted Yamaha Composer of the Year Award for his symphonic band works, and in 1998 he was the recipient of the Citation of Excellence from the Australian Band and Orchestra Directors Association. He currently resides in Newmarket, Queensland.

Whirr, Whirr, Whirr was commissioned by the University of St. Thomas in St. Paul, Minnesota. It is a flurry of swirling harmonies and rhythms, fast-paced energy, and intense emotions typifying the demands of everyday life.

Dusk

Steven Bryant

A native of Little Rock, Arkansas, **Steven Bryant** is an American composer who studied composition at the Juilliard School, the University of North Texas, and Ouachita University, where his principal teachers included John Corigliano, Cindy McTee, and Francis McBeth. His compositions have earned him numerous awards, among them the William D. Revelli Composition Award from the National Band Association, which he has won three times (2007 for *Radiant Joy*, 2008 for *Suite Dreams*, and 2010 for *Ecstatic Waters*).

The composer offers the following comments about *Dusk*:

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness.

Although he lived in England for more than a dozen years and died an American citizen, **Percy Aldridge Grainger** always cherished his Australian heritage. His exceptionally diverse musical endeavors included international acclaim as a piano soloist, a short career with an American military band, and the development of experimental “free music” machines that radically challenged traditional notations of pitch. Grainger composed several original works for various instruments and ensembles but he may be known best for his inventive settings of folk songs like *Country Gardens* and *Irish Tune from County Derry*.

Grainger offered the following comments about this piece:

A Captain Charles H. Robinson heard a tune called “Spoon River” played by a rustic fiddler at a country dance at Bradford, Illinois in 1857. When Edgar Lee Masters’ “Spoon River Anthology” appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles—that of the old tune and that of the poem-book—and he sent the “Spoon River” tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types. My setting aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: “For Edgar Lee Masters, poet of pioneers.”

Ralph Vaughan Williams is often cited as one of England’s most respected and admired composers. Throughout his extensive career, he composed music displaying power, nobility, and expressivity – some say representing the true essence of British music. Born in 1872 in Down Ampney, England, Vaughan Williams grew up studying piano and violin. After finishing studies at the Charterhouse School, he studied at Trinity College in Cambridge and the Royal College of Music, where he met and developed a friendship with fellow student Gustav Holst. Although known primarily as a composer, Vaughan Williams was also active as an organist, conductor, lecturer, teacher, editor, and writer.

His interest in English folk songs led him to travel the country transcribing and preserving local folk tunes. As musical editor of *The English Hymnal*, he composed several well-known hymns and later helped edit *The Oxford Book of Carols* with similar success.

Throughout his prolific career, Vaughan Williams composed symphonies, film scores, operas, choral works, hymns, and works for orchestra and wind band. One of his most often performed works, the *English Folk Song Suite* is known for its originality and masterful instrumentation. The musical subjects are traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

Valdres

Johannes Hanssen

Johannes Hanssen was one of Norway's most active and influential bandmasters, composers, and teachers during the first half of the 20th century. He began his career in the Oslo Military Band in 1900, serving as conductor of that band from 1926–1934, and returning after World War II for one final year before retiring in 1946. Hanssen received many honors in his lifetime, including the King's Order of Merit in Gold and King Haakon VIII's Jubilee Medal.

Hanssen's most famous march, and indeed, one of the best-known marches throughout the world is *Valdres*. The title has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The opening tune is a bugle call for the Valdres Battalion, which is based on an ancient melody, originally played on the *lur* (a straight wooden bugle). The second theme is an old hardanger fiddle tune, and the trio is a pentatonic folk tune heard above a typical Norwegian drone bass. The work was premiered in 1904 by the band of the second regiment of Norway.

Elegy

John Barnes Chance

John Barnes Chance was a gifted composer, teacher, and administrator whose tragic death at the age of 39 is still mourned by all those who knew him or his music. He was born in Beaumont, Texas in 1932 and began studying composition at the age of 15.

He attended the University of Texas, where he continued studying composition with Clifton Williams, Kent Kennan, and Paul Pisk. In 1966 Chance joined the University of Kentucky faculty, where he was named head of Theory and Composition. Some of his works for winds include *Symphony No. 2 for Band*, *Incantation and Dance*, *Blue Lake Overture*, and *Variations on a Korean Folksong*.

Elegy is a reworking of *Blessed Are They That Mourn*, a composition written originally for strings, horns, bass drum, and chorus. It was commissioned by the West Genesee Senior High School Band. Elegy is a single-movement solemn work based on a five-note motive stated initially in the low woodwinds. The piece builds to a bold statement in the horns, which eventually grows to a dramatic climax. A brass fanfare played with the theme in the woodwinds again ends abruptly, after which the piece closes in a fragmented echo of the beginning. The music symbolizes the tragedy of a life cut short, seemingly unfinished, as a portion of the original motive is left hanging while each instrument dies away.

Aurora Awakes

John Mackey

John Mackey, a native of New Philadelphia, Ohio, holds degrees from the Cleveland Institute of Music and the Juilliard School, where he studied with Donald Erb and John Corigliano, respectively. His works have been performed at the Sydney Opera House, the Brooklyn Academy of Music, Carnegie Hall, the Kennedy Center, Weill Recital Hall, Jacob's Pillow Dance Festival, Italy's Spoleto Festival, and Alice Tully Hall. Mackey has received numerous commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, and the Alvin Ailey Dance Company, among others.

Aurora, the Roman goddess of the dawn, is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has preserved, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

Aurora Awakes is thus a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of colors. Although Mackey is known to use stylistic imitation, it is less common for him to quote outright. So the presence of two direct quotations of other musical compositions is particularly noteworthy in this piece. The first quote, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entire piece. The other quotation is a sly reference to Gustav Holst's First Suite in E-flat. The brilliant E-flat chord that closes the first movement of that work is orchestrated nearly identically as the final sonority of *Aurora Awakes*—producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. Mackey adds an even brighter element, however, by including instruments not in Holst's original. The composer adds the following comments regarding these quotations:

When I heard that [U2] song on the radio, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis? [The E-flat chord at the end of the Holst] has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awakening of the goddess of dawn, you need a damn bright ending—and there was no topping Holst. Well...except to add crotales.

Program note by Jake Wallace

Crane Concert Band Personnel

Piccolo

Julia Murray

Flute

Marisa Caliguri *

Kennedy Burgess*

Julianna Matthews

Rebecca Schaarschmidt

Lindsay Gates

Karly Rieth

Nicole Damon

Oboe

Samantha Giorgio*(EH)

Kristen Skovan *

Sarah Becker

Anjelica Lat

E-flat Clarinet

Erin Smi

Clarinet

Diana Cotrone *

Julia Bellante

Kellie Daino

Chantilly Larose

Josh Naar

Sarah Mancuso

Dolly Peterson

Kirsta Bowman

Rachel Rockwell

Kendra Barton

Alison Evans

Carly Jensen

Bass Clarinet

Megan O'Donnell

Bassoon

William Halpern

Elizabeth Parkes

Alexandria Kosek

Contrabassoon

William Halpern

Alto Saxophone

Malik Clanton *

Khaled Jean

Michael Dufresne

Nicholas Tate

Meghan Phillips

Tenor Saxophone

Christopher Dobson

Baritone Saxophone

Kristina Martorano

Horn

Jackie Garner *

Jen Maucher (asst.)

Ken Schweizer

Elissa Newhart

Lauren Corey

Trumpet

Nicole Ruggiero *

Sam Pollenz

Cody Chamberlin

Sean McQuaid

Evan Michaels

Alexander Sanso

Quincy Chandler

Martin Lindblad

Trombone

Robert Krupanich *

Morgan Decker

Melisa Baena

Rebecca Hamel

Adam Hammer

Alex Huedepohl

Sean Selinske

Brandon Lane

Euphonium

Lukas Gruber *

John Shirley

Tuba

Brent Nichols *

Daniel Warburton

Lucas Saladin

Oswaldo Juarez

Percussion

Alec Sisco *

Sarah Hill *

Geoffrey Snow

Kassandra Voigt

Brandon Bromsey

Aaron Andia

D'hane Redmond

Rebecca Andes

Charles Kalet

Bass

Richard Carlisi

Piano

Derek Bull

Harp

Emily Chevrette

* Denotes section leader

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- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please completely turn off any devices that make sounds or have glowing screens).

Children who are able to sit quietly during the performance are welcome to our concerts.

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Thank you!

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